

Samuel Barber The Composer And His Music

The Composer and His Art Stravinsky, the Composer and His Works The Strange Case of the Composer and His Judge The Composer's Voice Early English Composers and the Credo Tippett, the Composer and His Music The Composer's Voice Mendelssohn The lyrical drama: essays on subjects, composers, and executants of modern opera The Agony of Music Musical Composers and Their Works Beyond Britten The Composer in Hollywood Bach's Musical Universe The great composers The Author, Playwright and Composer The Century Illustrated Monthly Magazine A Dictionary of Music and Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign Robert Schumann British Musical Biography Gordon Jacob Eric Walter White Patricia Duncker Edward T. Cone Wendy J Porter Ian Kemp Edward T. Cone Eric Werner Henry Sutherland Edwards Henry Pleasants Sarah Tytler Peter Wiegold Christopher Palmer Christoph Wolff George Titus Ferris George Grove Martin Geck James Duff Brown

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in the second edition of the definitive account of stravinsky s life and work arranged in two separate sections the author revised the whole book completing the biographical section by taking it up to stravinsky s death in 1971 to the list of works the author added some early pieces that have recently come to light as well as the late compositions including the requiem canticles and the owl and the pussycat four more of stravinsky s own writings appear in the appendices and there are several

important additions to the bibliography

from the vineyards of southern france to the gabled houses of lubeck through cathedrals opera houses museums and the cobbled streets of an alpine village this literary thriller is a metaphysical mystery of astonishing verve and power

a music professor discusses the nature of musical expression and the role of the composer

this book develops an innovative approach for understanding the relationship between music and words in the works of five major composers of the english renaissance john taverner christopher tye john sheppard thomas tallis and william byrd focusing on these composers settings of the latin credo the author shows how musical and linguistic emphasis can be used to understand the composers theological interpretations of the text by combining markedness theory with style analysis this study demonstrates that the composers used their musical skills to not only create beautiful music but also raise certain elements of the text to the foreground of perception and relegate others to supporting roles inviting listeners to experience the familiar words of the liturgy in unique ways providing new insights into the changing musical and religious world of the sixteenth century this book is relevant to anyone researching music or religion in early modern england while offering a flexible and widely adaptable tool for the analysis of musical textual relationships

surveys the music of britain s greatest living composer examines its metrical musical and poetic structure and discusses tippett s education influences and development

music we are often told is a language but if music is a language then who is speaking the composer s voice tries to answer this obvious but infrequently raised question in so doing it puts forward a dramatic theory of musical expression based on the view that every composition is a symbolic utterance involving a fundamental act of impersonation the voice we hear is not that of the composer himself but of a persona a musical projection of his consciousness that experiences and communicates the events of the composition developing his argument by reference to numerous examples in a wide variety of styles mr cone moves from song and opera through program music to absolute instrumental music in particular he discusses the implications of his theory for performance according to the dramatic view not only every singer but every instrumentalist as well becomes a kind of actor assuming a role that functions both autonomously and as a component of the total musical persona in his analysis of the problems inherent in this dual nature of the performer s job mr cone offers guidance that will prove of practical value to every

performing musician he has much to say to the listener as well he recommends an imaginative participation in the component roles of musical work leading to a sense of identification with the persona itself as the path to complete musical understanding and this approach is shown to be relevant to a number of specialized kinds of listening as well those applicable to analysis historical scholarship and criticism the dance too is shown to depend on similar concepts although the composer's voice involves an investigation of how music functions as a form of communication it is not primarily concerned with determine or interpreting the content of the message a final chapter however puts forward a tentative explanation of musical meaning based on an interpretation of the art as a coalescence of symbolic utterance and symbolic gesture while not essential to the main lines of the argument it suggests interesting possibilities for further development of the dramatic theory this title is part of uc press's voices revived program which commemorates university of california press's mission to seek out and cultivate the brightest minds and give them voice reach and impact drawing on a backlist dating to 1893 voices revived makes high quality peer reviewed scholarship accessible once again using print on demand technology this title was originally published in 1974

mendelssohn is the only great composer of the last 150 years of whom there does not exist a comprehensive standard biography the reasons for this strange fact are explained in this book the author the first scholar who was granted access to the hitherto closely guarded archives of the mendelssohn family worked on the book for over a decade mendelssohn has been identified with a certain type of drawing room romanticism or simply dismissed as a shallow eclectic the author shows how these prejudices were based either upon ignorance of his great works his heavily censored correspondence or even upon certain slogans coined by richard wagner g b shaw or german racists the author reveals a totally new image of the man his personality his work and his time the author examined more than 8000 unpublished letters written by or to the composer in one case he discovered a flagrant forgery of documents concerning mendelssohn's relationship with robert schumann and there are many other instances where his study of these records uncovers new vistas and destroy old impressions some of these letters deal with problems of judaism and christianity the spiritual heritage of grandfather moose mendelssohn and the problems of assimilation in general in the analytical chapters the author a noted composer and musicologist discusses some of the 200 unpublished compositions and most of the published works of the master he treats the music from a modern point of view stressing hidden thematic integrations and finesses of form emphasizing certain highly original conceptions finally the author comes to grips with the concept of musical romanticism his views on this subject are radical and they will certainly evoke interest and controversy the closing chapter is devoted to mendelssohn's problematic status in the history of music covering the life of the composer the social and genealogical background of his family the position of german jewry before the emancipation mendelssohn's relations with goethe hegel heine berlioz dickens wagner chopin schumann and other leading figures of his time and the

influence of his work on later music

with his aspen award lecture 1964 benjamin britten expressed a unique commitment to community and place this book revisits this seminal lecture but then uses it as a starting point of reflection inviting leading composers producers and writers to consider the role of the composer in the community in britain in the last fifty years colin matthews jonathan reekie and john barber reflect on britten s aspirations as a composer and the impact of his legacy and gillian moore surveys the ideals of composers since the 1960s eugene skeef and tommy pearson discuss the influence of the london sinfonietta while katie tearle reviews the tradition of community opera at glyndebourne nigel osborne and judith webster explore the role of music as therapy and james redwood amoret abis sean gregory and douglas mitchell look at music in the classroom and creative workshops john sloboda detta danford and natasha zielazinski discuss collaboration in music making and ways of facilitating exchanges between the composer and the audience while christopher fox and howard skempton examine the role of modernism and the use of other radical techniques to stimulate new dialogues between composer and community peter wiegold and amoret abis interview sir harrison birtwistle john woolrich and phillip cashian and wiegold discusses his formative experiences in encountering music making in other cultures all of these approaches to the role and identity of the composer throw a different light on how we address the composer and the community the varied sometimes contradictory motivations of composers the role of music in enhancing lives the concept of outreach and the different ways this is pursued and finally the meaning of community underpinning each are genuine questions about the relationship of arts to society this book will appeal not only to composers performers and practitioners of contemporary music but to anyone interested in the changes in twentieth century music practice music in education and the role of music and the arts in the wider community and society peter wiegold is a composer conductor and the director of club in gales and the institute of composing he is a research professor of music at brunel university and also director of the brunel institute for contemporary middle eastern music bicmem ghislaine kenyon is an author freelance arts education consultant and curator

christopher palmer discusses the life and work of eleven great hollywood composers steiner korngold newman waxman tiomkin webb rozsa herrmann north bernstein and rosenman analyzing the scores of many well known films each chapter is written in clear non technical language for the general reader as well as film and music enthusiasts

a concentrated study of johann sebastian bach s creative output and greatest pieces capturing the essence of his art throughout his life renowned and prolific composer johann sebastian bach articulated his views as a composer in purely musical terms he was notoriously reluctant to write about his life and work instead he

methodically organized certain pieces into carefully designed collections these benchmark works all of them without parallel or equivalent produced a steady stream of transformative ideas that stand as paradigms of bach s musical art in this companion volume to his pulitzer prize finalist biography johann sebastian bach the learned musician leading bach scholar christoph wolff takes his cue from his famous subject wolff delves deeply into the composer s own rich selection of collected music cutting across conventional boundaries of era genre and instrument emerging from a complex and massive oeuvre bach s musical universe is a focused discussion of a meaningful selection of compositions from the famous well tempered clavier violin and cello solos and brandenburg concertos to the st matthew passion art of fugue and b minor mass unlike any study undertaken before this book details bach s creative process across the various instrumental and vocal genres this array of compositions illustrates the depth and variety at the essence of the composer s musical art as well as his unique approach to composition as a process of imaginative research into the innate potential of his chosen material tracing bach s evolution as a composer wolff compellingly illuminates the ideals and legacy of this giant of classical music in a new refreshing light for everyone from the amateur to the virtuoso

robert schumann 1810 56 is one of the most important and representative composers of the romantic era born in zwickau germany schumann began piano instruction at age seven and immediately developed a passion for music when a permanent injury to his hand prevented him from pursuing a career as a touring concert pianist he turned his energies and talents to composing writing hundreds of works for piano and voice as well as four symphonies and an opera here acclaimed biographer martin geck tells the fascinating story of this multifaceted genius set in the context of the political and social revolutions of his time the image of schumann the man and the artist that emerges in geck s book is complex geck shows schumann to be not only a major composer and music critic he cofounded and wrote articles for the controversial neue zeitschrift für musik but also a political activist the father of eight children and an addict of mind altering drugs through hard work and determination bordering on the obsessive schumann was able to control his demons and channel the tensions that seethed within him into music that mixes the popular and esoteric resulting in compositions that require the creative engagement of reader and listener the more we know about a composer the more we hear his personality in his music even if it is above all on the strength of his work that we love and admire him martin geck s book on schumann is not just another rehashing of schumann s life and works but an intelligent personal interpretation of the composer as a musical literary and cultural personality

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